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PHOTO
NEWS

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Elizabeth Gadd

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Faces of the World

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Flash 101 – Portraits with Pizzazz

FRANCIS AUDET
Fall Foliage

Photo by Elizabeth Gadd

COMPLIMENTARY ISSUE • FREE COPY

Focal Point

BY **NORM ROSEN**, EDITOR | *editor@photonews.ca*

AUTUMN LIGHT

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ments? Please send
me an e-mail at
editor@zakmedia.ca

When you look at this issue of PHOTONews from an overall perspective, you will see that many of the featured images capture subtle nuances of light… from Wayne Lynch's Prairie Sloughs to Kristian Bogner's night photos and the spectacular self-portraits from Elizabeth Gadd, our photographers have delved into the art of creating images in lighting conditions when most people would not lift a camera to their eye.

I was reflecting on this concept while driving along a country road on a particularly stormy day. As an enthusiastic photographer with many years of treasured images, I started to compile a mental list of photographs that I had created using low levels of ambient light – the list was surprisingly short – even for someone who carries a camera at all times, ready to capture images at any time, day or night.

You might think that I would stop the car, set up my tripod, and capture the menacing waves of cumulonimbus clouds as they rolled across the sky; but, like so many of our readers, I just continued along the route, rushing to get to my destination without taking the time to relish the scenery along the way.

As the soft light of autumn arrives, please take the time to immerse yourself in the photo opportunities that are so unique to the season. Explore the world at dawn and dusk, take the time to use your tripod to facilitate long shutter speeds at low ISO settings, and look at the world from an artist's perspective.

Fans of our PHOTONews Challenge will notice that we have utilized the magazine pages in this issue for a special feature on "The Wild Ones" – a group of young photographers exploring the world of photography, one city at a time. The PHOTONews Summer Challenge gallery, and the winning entries, may be viewed on-line at the PHOTONews Gallery flickr® group – ***www.flickr.com/ groups/photonewsgallery/***

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CONTENTS

VANGUARD

Alta Pro Tripods

Change Your Point of View!

With unmatched flexibility and stability, Alta Pro Tripods allow you to capture images from more angles than ever before. Their innovative Multi-Angle Central Column (MACC) System allows you to move the central column from zero to 130-degree angles in variable vertical and horizontal positions. Choose an Alta Pro Aluminum or Carbon Fibre kit (available with Ball, Grip and Pan Heads) and you'll be ready to tackle any photo challenge life may bring you.

Alta Pro 283 CB100

Tamron wins EISA Award for 9th consecutive year

Two lenses receive prestigious award

The European Imaging and Sound Association (EISA) has presented its European Lens 2014-2015 awards to two Tamron lenses; the 16-300mm F/3.5-6.3 Di II VC PZD MACRO has been named "European DSLR Zoom Lens 2014-2015" and the Tamron SP 150-600mm F/5-6.3 Di VC USD is the "European DSLR Telephoto Zoom Lens 2014-2015". The receipt of these awards marks the 16th year Tamron has won an EISA Award, and the 9th consecutive year since 2006.

EISA includes a panel of editors from over 50 leading imaging, sound, and electronic industry magazines in 20 European countries, who review and vote to determine the leading products on the market. EISA presents awards each year to products judged to be the best in photographic, audiovisual, and video product categories.

Tamron 16-300mm F/3.5-6.3 Di II VC PZD MACRO

European DSLR Zoom Lens 2014-2015

The EISA Award panel cited the following reasons for their choice of the European DSLR Zoom Lens 2014-2015: "The Tamron 16-300mm F3.5-6.3 Di II VC PZD Macro is a world first, combining a super-wide angle to super-telephoto focal range in a single lens. Designed for APS-C-format DSLR cameras, its huge 18.8x zoom range is equivalent to 24-450mm on full-frame DSLRs, while its usable maximum aperture of F3.5-6.3 makes use of Tamron's exclusive vibration compensation (VC) to minimize camera movement during shooting. Many photographers will appreciate the close focusing distance of 39cm. In spite of this stellar feature list, the Tamron 16-300mm F3.5-6.3 Di II VC PZD Macro is just 10cm long and weighs only 540g."

Tamron SP 150-600mm F/5-6.3 Di VC USD

European DSLR Telephoto Zoom Lens 2014-2015

The EISA Award citation describes the Tamron 150-600mm F/5-6.3 Di VC USD lens as "an innovative ultra-telephoto zoom lens for Canon, Nikon and Sony full-frame and APS-C-format DSLR cameras. Its VC (Vibration Compensation) image stabilisation ensures sharp images, hand-held, at shutter speeds lower than previously achievable, the high-speed AF (Ultrasonic Silent Drive) helps achieve precise focusing even on moving subjects, while the eBand coating works to reduce unwanted light reflections. Wildlife, nature and sports photographers will enjoy the advantages of this ultra-telephoto lens with its superb image quality and affordable price."

VC (Vibration Compensation) is Tamron's proprietary image stabilization mechanism. The Sony mount models do not include VC since Sony DSLR bodies include image stabilization functionality.

Gossen Digisky

The Gossen Digisky is state-of-the-art in handheld light meters – a compact and lightweight tool that measures flash and ambient light for a full range of still, video, and cine applications. The Digisky provides studio photographers with the added benefit of remote triggering with the popular Bron and Elinchrom studio flash systems. A USB port provides an easy way to charge the battery, transfer user settings from your computer, and keep up with the latest firmware, so your investment in metering precision will match the leading edge in lighting technology for years to come.

For more information please visit **www.gossen-photo.ca**.

Metz Mecablitz 64 AF-1 Flash

BY **DUSTIN L. ABBOTT**

Metz continues to be the most innovative company in the compact flash industry. They have pioneered innovations such as touch screen control, a USB port for firmware updates, and a secondary flash head/reflector on the front of the flash to provide fill light while tilting the flash head to "bounce" the light off a ceiling or wall.

All of these innovations have culminated in the Mecablitz 64 AF-1 flash, Metz's new flagship model. It is currently the most powerful compact flash unit in the world, with a max guide number of 64m, which works out to an amazing 210 feet at ISO 100. It packs a serious punch! The touchscreen has evolved to a highly useful colour version loaded with easy to find (and select) menu options. Some flash units have nearly incomprehensible menus, but not the 64 AF-1! The screen rotates 90 degrees for vertical shots to make it even easier to select your options.

The 64 AF-1 features an autozoom from 24- 200mm, and with its diffuser dropped, it can provide coverage as wide as 12mm. The flash unit will match its output to your desired shooting conditions.

A really great feature of this flash is the secondary reflector – it provides beautiful fill light when the main reflector is tilted or swivelled to bounce off another surface. This mini-flash has two settings, full or half power, to provide just the right amount of kick.

This flash is exceptionally versatile. I tested the Canon model, which can be fired in full E-TTL/II (including multiple zone AF metering). I was very pleased with the unit's accuracy, as it provided very pleasing and well balanced light. The secondary reflector on the front allows for unusually gentle light when the flash is set in bounce mode even when mounted on the camera. But when you

Maya at her 1923 Heintzman & Co. Grand Piano.
Canon EOS 6D, Tamron 24-70mm (Model A007E) at 70mm. 1/10 second, f/2.8, ISO 400. Metz 64 AF-1.
"This shot was taken using the Metz 64 AF-1 main flash bounced off the 9' white ceiling, with the secondary reflector set to full power for fill. This permitted the maximum aperture and shallow depth of field, so that Maya's eyes are tack sharp but the piano is slightly soft."

are ready to venture out of the automatic modes, you will find a host of options, including high speed sync, strobe, master, slave, and servo modes. The Metz 64 AF-1 is also available in Nikon, Olympus/Panasonic/Leica (Four-Thirds System), Pentax, and Sony "mounts" with full compatibility with each of these systems' automatic metering.

But most of us are looking for one quality above all when using a compact flash unit: power! Power to illuminate large groups at weddings, or to provide fill flash from a distance, or to overpower the ambient lighting conditions to get dramatic portraits. The ability to dial up more power is always welcome, and the 64 AF-1 offers more of that precious power than any other flash unit. That is the single most compelling reason to give it a look. Those who give it a try will also find a robust, easy to use flash unit loaded to the brim with features.

THE OLYMPUS ANYWHERE CLASSROOM

NOW ON-LINE FOR EVERYONE TO ENJOY!

The Anywhere Classroom Series is a virtual photography class where Olympus Visionaries share their tricks and tips for taking amazing photos. This ongoing series will tap into each of the Visionaries' unique shooting styles and demonstrate the benefits and features of an Olympus OM-D camera and lens system.

What are you waiting for? Class is in session!

Shot with an OM-D E-M1 by Olympus Visionary, Jay Dickman using a ZUIKO, 50-200mm, 1/1000 second, f/2.8.

Olympus Visionary, Jay Dickman, used an OM-D E-M1 and a ZUIKO 50-200mm lens, to capture these wild horses at 1/500 second, f/2.8.

The first Season of the Anywhere Classroom was shot in and around Gunnison, Colorado with National Geographic Photographer and Olympus Visionary, Jay Dickman. Jay shoots nature, wildlife and landscapes all over the world. For each of these episodes, Jay shot with the Olympus OM-D E-M1 and lens system.

You can watch the Anywhere Classroom season 1 videos on *getolympus.com/anywhereclassroom* – there are three sessions on-line now for everyone to enjoy.

Episode 1: Shooting Landscapes
Episode 2: Shooting Wildlife
Episode 3: Shooting Nature–Photo Safari

Coming Soon...

Season 2 of the Olympus Classroom Series is set for release in fall 2014, when Olympus Trailblazer Alex McClure will share his expertise on light painting and shooting at night.

Season 3 will feature Pulitzer Prize winning photojournalist and Olympus Visionary, Larry Price, who will cover topics ranging from portraiture to photojournalism – and there are more seasons to come!

For more information, and links to the on-line videos, please visit **www.getolympus.com/anywhereclassroom**

The Award Winning OM-D Series

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For more information please visit: **getolympus.ca/omd**

SPOTLIGHT

The WILD ONES

BY **SARAH ANN LORETH**

The Wild Ones Creative Workshop Tour had a fantastic time visiting Toronto and sharing our passion for photography and the creative process with the students. The shooting day of the workshop took place on Toronto Island, a beautiful park reachable only by ferry (or swimming!) The park contains many magical sites including historical buildings, old bridges, gorgeous forests and refreshing beaches with lake and skyline views. There were a large variety of options for creating photographs including collected and designed wardrobe pieces to outfit models Victoria Erin, Cess Haapoja, Seth Stevenson, and Jonah Soriano, and many props to choose from. Students had the opportunity to follow each of the instructors through live shoots and then create images of their own.

The second day of the workshop was mainly focused on business development and editing that took place at the Developing Tank Studio right in the heart of Toronto. The students had the opportunity to follow along in live editing demos and inspiration exercises by the instructors while also delving into their creative process during a free-time portion at the end of the day.

Of Leaf and Vine
Photo by Selina Bailey

Masked Decay
Photo by Emily Dozols

The Light Within
Photo by Jasmine Wang

Meet The Wild Ones

Established in 2013, The Wild Ones, Inc. is an annual summer traveling workshop tour and not for profit organization. The Wild Ones aim to bring hope and inspiration to those in need by empowering attendees to use the tools they provide to create stories and use art as a way of conquering life goals while laying the foundation to live their dreams.

The Wild Ones is a group of passionate photographers, artists and friends who have left their day jobs to pursue photography and teaching as a full-time career. Each member has their own unique style and imagination to contribute to the artistic community and each has accomplished great things thus far despite their youth.

In 2013 Sarah Ann Loreth, Shane Black, and Joel Robison covered eight tour stops, sharing photographic inspiration with aspiring and established artists, and teaching skills valuable in the shooting and travelling processes. For the summer and fall of 2014, the group has adopted fellow photographer Rob Woodcox into the team for their tour of more than 15 major cities and several National Parks, teaching over 30 workshops and spreading the joy and happiness that defines their careers with everyone they meet.

For more information please visit www.thewildonestour.com

Let it Linger
Photo by Jeannette Breward

READER'S GALLERY

Images featured in the PHOTONews Reader's Gallery are selected from the photo pool at the PHOTONews flickr® group – why not take a look, join the group, and post a few pictures!

www.flickr.com/groups/photonewsgallery/

Smoking Martini

Martin Cauchon of Québec City captured this image of a classic martini with a dash of "magic" liquid nitrogen. *"I made this martini with my Nikon D600 and a 18-70 lens at f/8, 70mm. I used two lights at 1/64 power, placed slightly behind and to each side of the glass.*

Moi de Moi

Eric Gendron from St-Jean-sur-Richelieu, Quebec, captured this self portrait with a Nikon D7000 and 18-105mm lens, shooting at 1/200 second and f/22, ISO 100.
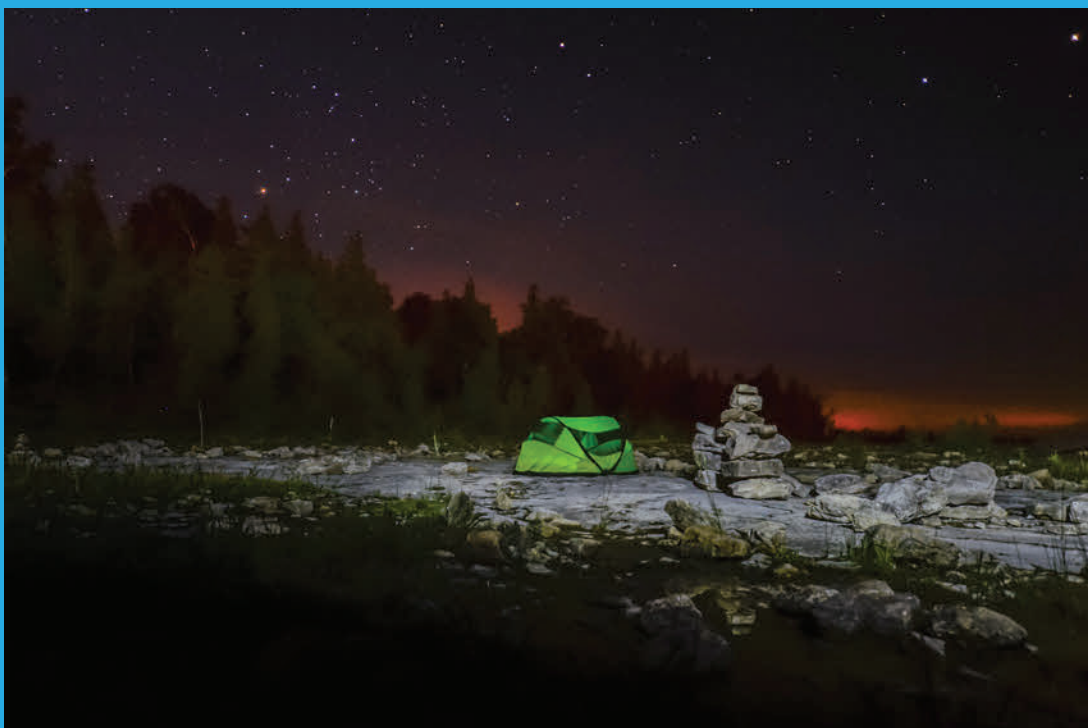
Inverhuron

Darren DeWitt of Stratford, Ontario, captured this long exposure image along the rocky coast of Lake Huron at Inverhuron Provincial Park, shooting with a Nikon D7000 and 10-24mm lens at 10mm. Exposure time was 15 seconds at f/3.5, ISO 640, shutter released with a wireless remote. *"I had help from fellow photographer Henny Numan of Lucknow Ontario to paint in the light."*

Katrin Ray Shumakov

Toy-ronto Planet

Blue Hour Fireworks on Canada Day

Katrin Ray Shumakov of Toronto, Ontario, captured this image of the Toronto cityscape during the fireworks display on Canada Day. Katrin used a Canon EOS Rebel T1i and EF-S18-55mm lens, shooting at 2.5 seconds and f/7.1, ISO 100.
"I shot the city panorama with Canada Day fireworks from a rooftop of a high-rise, and then created a half-planet out of it. The image is a composite - I added some of the fireworks to a skyline image that I shot on the same day from the same location".

Special Feature | The Magic of...
BY **MICHEL ROY**

BLACK AND **WHITE**

I like to think of black and white photography as the mother of the art form. I could go on forever explaining the history of black and white photography, extolling the subtle nuances of shape and tone that bring so much impact to the classic images, but this is not my goal here.

Night pictures always look great in black and white!

Bio

Michel Roy, from Quebec City, is the owner of Digital Direct Photos & Videos, To book Michel to photograph a wedding in Canada or to see a gallery of spectacular wedding photography, please visit the website at **mariagehd.ca**

I just want to give you some tips on the modern way of making black and white photographs, yes, I said making, not taking, because today we will take color photographs and turn them into masterpieces in black and white.

Taking color photos then converting them into black and white images gives us more latitude to adjust specific areas of the photos. This may seem like magic, but it is really quite easy to achieve in post processing. We won't use colours in our post-processing adventure, but we will use tones to our advantage.

Ignoring the colours that dominate so many of our images helps us to develop another critical aspect of our photographic skill. Instead of relying on colour for impact, the black and white photographer looks for contrast, or lack of it, in a subject and a scene. To achieve the magic of black and white we will look for patterns, lines, shadows, reflections, textures, and elements of composition. Special effects like long exposures and creative lighting can transform a scene into a very cool interpretation of the world through your photographer's eye.

With the technology in today's cameras and image processing software, you can transform a high dynamic range (HDR) colour image into a very impressive black and white photograph. With lots of detail to work with and good contrast, these images will "pop" almost every time.

Black and white portraits have a "Hollywood" appeal – classy and beautiful.

Don't forget that black makes white look brighter, so make sure you capture good contrast and proper exposure in every shot. It may seem obvious but perfect exposure is crucial to creating a beautiful black and white image.

One more advantage of black and white photography is that you can capture the magic of a scene even with a white sky. Living in Canada, we don't see bright sunlight every day, but those gray days present wonderful opportunities for creative black and white photography – so go out and take pictures!

Use black and white to tell a story – viewers see all of the elements in the scene – in a colour photo, they are often drawn to the bright colours.

Subjects that do not present obvious photographic interest for the colour photographer can be treasures for the black and white magician. When you see a storm or a dramatic sky, you know you have a winner for a black and white picture.

In the early days of Hollywood, photographers created spectacular images of stars by artistic posing and masterful lighting techniques. In the digital photography era you can create beautiful portraits by practicing the art of manipulating light and shadows.

Let's take a close look at the magic of black and white, as a step-by-step progression.

Your first step is to set your camera to produce RAW files, because you will need all the details and pixels available.

If you are shooting outdoors, use a circular polarizing filter to control reflections – unless you deliberately want to include the reflections in your image. This filter, which produces wonderful colour enhancing effects for blue skies and green grass, is an excellent tool for the creation of better black and white images.

Many photographers only look for high contrast scenery, but flat smooth light can produce awesome black and white images, so when you see a beautiful morning mist on the landscape pick up that camera and start shooting!

The Magic of Post Processing

Let's take a look at the process of transforming a colour photo into a black and white image in the computer. There are several specialty software programs that will do a great job. I use Topaz and Nik software to do miracles with my photos, but these programs have a learning curve that may take some practice to master. Fortunately, there is a very simple way to get a great black and white image by using the Black and White Adjustment layer in Photoshop (see the How to... section below).

If you want to go crazy and make those amazing contrasty pictures you sometimes see on the web, use Overlay for the layer mode, and you will discover a new world of possibilities, from drawing with black or white on a new layer, or by duplicating the image or part of the image and then changing the blend mode to Overlay. The image will pop up and the contrast will blow you away!

We can use masking and more advanced techniques for sure, but this simple technique, used with different brushes, can do miracles. Don't forget you can always reduce the layer opacity to make the effect less intense. Remember that you can make different adjustment layers for many parts of your images, so try to keep things organized.

Practice makes perfect, but there is a special magic in great black and white images, so go for it, and have a great time!

Look for dramatic scenery with high contrast –
it works very well most of the time.

HOW TO...

You can find the filter in the bottom of the layer palette in Photoshop.
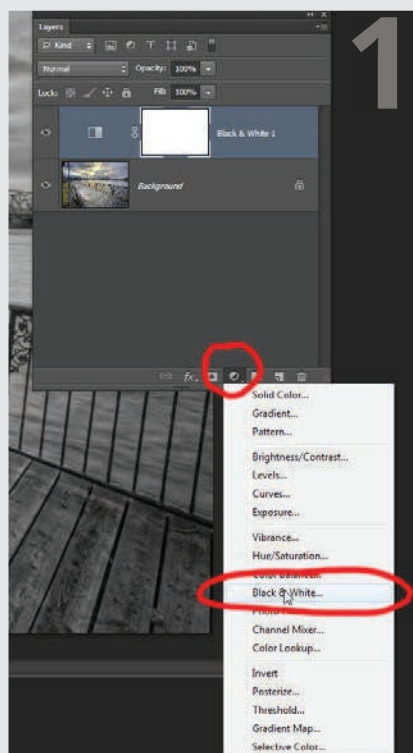
When the adjustment layer is in place, you will have 6 sliders to play with. The effect is shown in real time on your images, so you can use different colours of your photograph to give a different look to your final image. There are some presets you can use, import or save. You can also add a tint to your image if you like the effect.
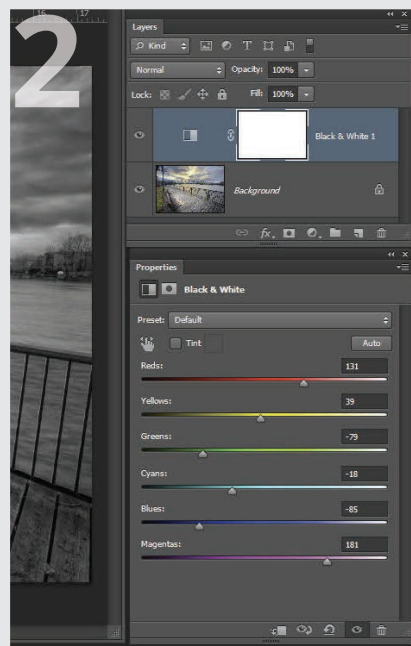
The next step is to burn and dodge the image. The easiest way is to create a blank layer in Photoshop, next change the layer property to Multiply.
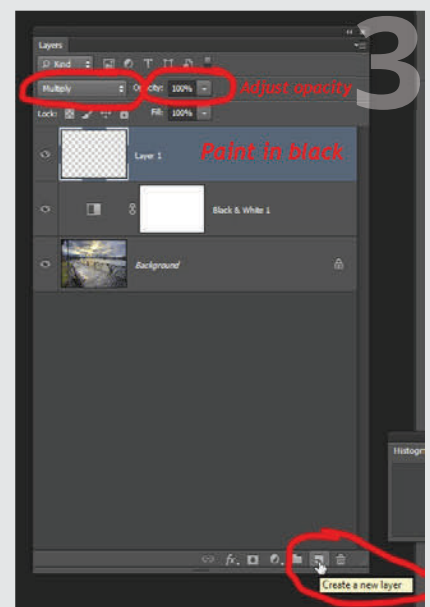
Using a smooth brush, paint in black on the parts of the image you want darker, and erase anything that is too dark. Repeat the same procedure for a new layer, this time turn the layer property to Screen, and paint in white on the area where you want the image lighter.
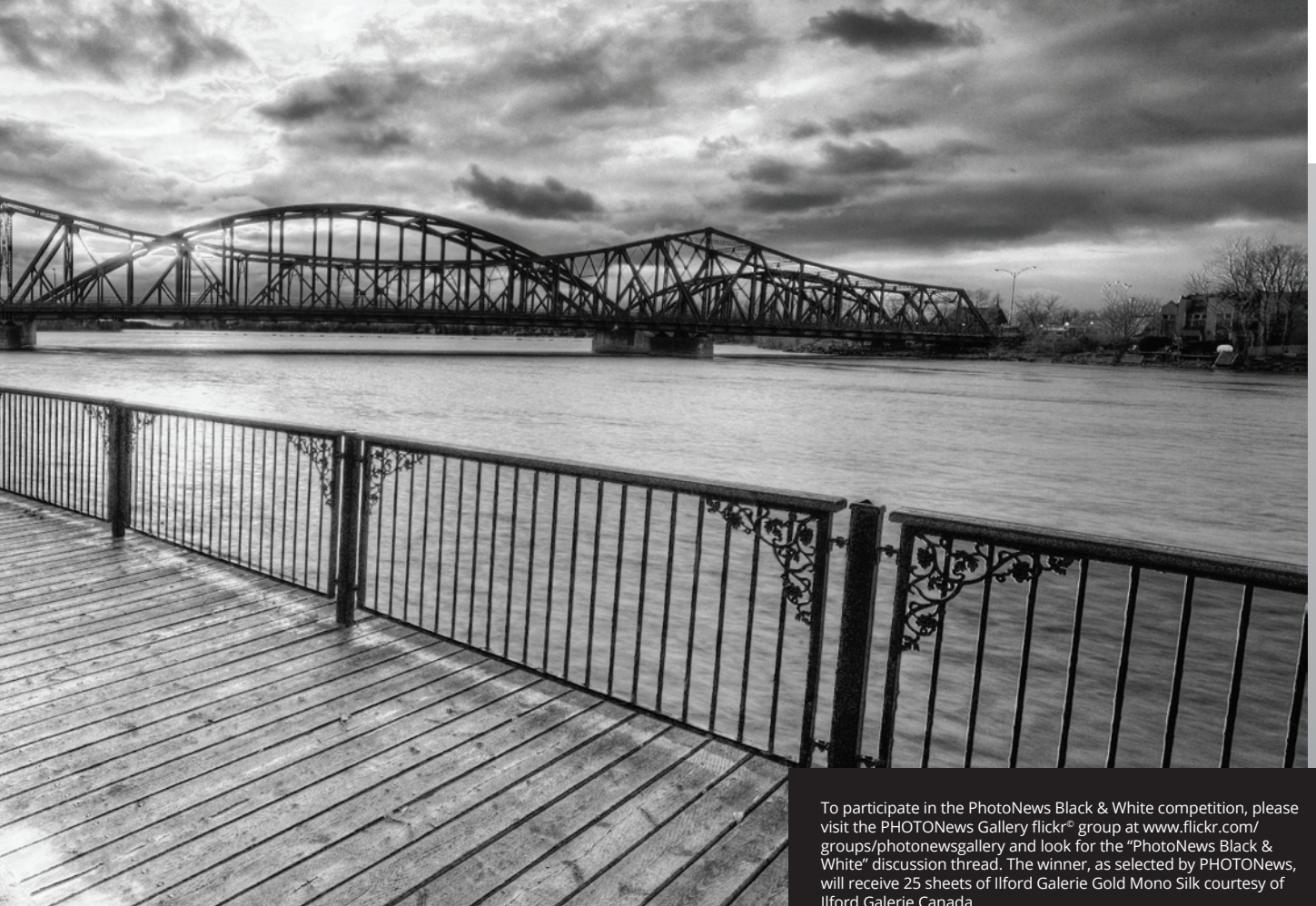
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Photo Destination | SOUTHWEST CANADA
BY **WAYNE LYNCH**

PRAIRIE SLOUGHS
Where It's All About Light

In northern Scandinavia, the Sami reindeer herders have a deep-rooted belief about the restorative powers of nature. They say: "If ever you are lost in life, put your ear to the earth and listen to the beat of her heart."

Bio

Natural history writer and wildlife photographer Wayne Lynch got his feet wet again this past summer slogging through some prairie sloughs. He described the experience as "slough-dicious". You can see more of Wayne's work at **waynelynch.ca**

Kininvie Slough
Prairie Alberta

For me, the vibrancy of a prairie slough has always been the photo destination that revives my soul and buoys my spirit. I remember countless days when the cattails danced with the wind and the rustle of bulrushes were mixed with the energetic trill of marsh wrens and the imploring screech of yellow-headed blackbirds. Innumerable times I waded through the shallows on adventures of discovery and found nothing more than peace and serenity. Even in winter, when all is frozen, a prairie slough can be a precious manuscript written on snow of elusive creatures and wonders to uncover. I saw my first prairie slough more than 40 years ago and I have been infected with their insistent call ever since.

Sloughs (pronounced SLEWS), or potholes, are natural depressions that intermittently fill with rainwater. In the prairies of southern Alberta, Saskatchewan and Manitoba there are millions of them and they are magnets for wildlife. Sixty years ago, biologist Lyle Sowls called the prairie pothole region of Canada the "duck factory" of the country. He calculated that more than half of all the ducklings in Canada that hatch each spring start life on a prairie slough. Naturally, wetlands that are good for raising ducks are also good for many other bird species including the two most elegant birds in the prairies, the black-necked stilt and the American avocet, as well as loquacious wrens, noisy blackbirds, and agile black terns.

Wikepedia, the free on-line encyclopedia, states that the word photography is derived from two Greek words, phos meaning light, and graphe meaning writing. Thus, the art and process of photography is "writing with light". In the prairies, a photographer can experience heavy overcast, dazzling sunshine, blowing dust, and drenching rainfall, all in the matter of an hour or two. Because the lighting conditions in nature, unlike those in a studio, are largely uncontrollable, I have always adopted the philosophy that there is no such thing as bad light, only different light. Learning to appreciate the different qualities of light is crucial to making great images.

The qualities of light are one of the first lessons taught at the world famous Brooks Institute of Photography in Santa Barbara, California. The four most important qualities they emphasize are: intensity, hardness, direction, and colour.

Intensity

Intensity is fairly easy to understand, it's the brightness of the light; the difference between bright sunshine and heavy overcast. The brightness of a subject, or its background, can influence how a photograph is viewed. Any bright areas in an image immediately attract the eye, and even if that is not your intention, they become the centre of visual interest. Because of this, it's always important to watch the backgrounds in any photograph to make sure bright areas don't kidnap a viewer's attention and lessen the strength of the image. For this reason, whenever I can, I try to position my principle subject against a darker background where there are no distracting highlights.

Hardness

Light can be either soft and diffuse with subtle shadows or hard, with deep, well-defined shadows. In the former instance, contrast is low, and in the latter, it is high. Contrast is the difference between highlights and shadows–the light and dark areas in a photograph. In my opinion, one type of light is not automatically better than another. Each evokes a different mood. It's a matter of personal taste and preference.

On an overcast day, clouds block the sun and act like a giant diffuser. In such light, there are no shiny highlights or glare bouncing off the surface of scales, feathers or fur. Tonal shifts are more gradual, shadows less dense, colours quiet and subdued. In contrast, when the sky is clear, and the sun is unfiltered by clouds, shadows can be deep
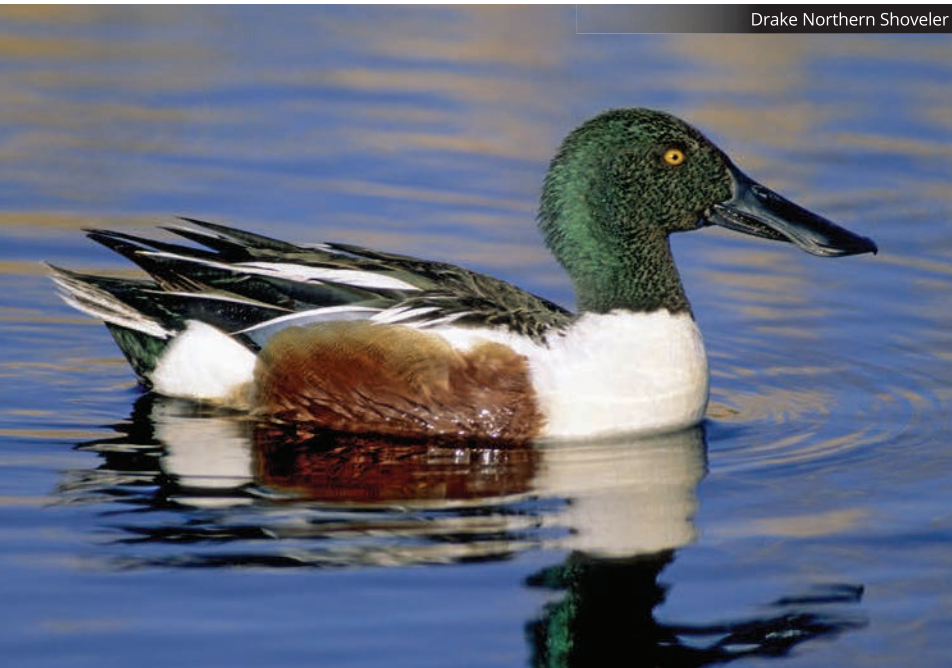

American Avocet

Sheyenne National
Grasslands

Drake Northern Shoveler

Franklin's Gull

and dark, tonal shifts abrupt, and colour separation is greatest. Such high contrast can have great impact as long as the shadow areas don't contain important information.

Direction

Direction is perhaps the most obvious quality of light. In photography, we think of light illuminating a subject from one of three directions: the front, the side, or the back. When I started photography a lifetime ago, each box of Kodak film came with an enclosed leaflet of photo tips advising that "perfect pictures were possible every time" if the sun illuminated the subject from the front. To ensure this result, all you had to do was position yourself with the sun behind your back and, abracadabra, a winning shot was guaranteed.

The main problem with front lighting is that it lacks depth. Subjects look two-dimensional, and with no shadows visible behind them, they look pasted on the scene like cut outs. Front-lighted subjects look best when there are bold colours to compensate for the lack of shadows.

Sidelight comes from the right or left of the subject. It's very

good at highlighting texture, and the effect is greatest when the sun is low in the sky, such as in early morning or late afternoon. The long shadows that such sidelight generates can separate the subject nicely from the background, creating a strong three-dimensional effect with a pleasing sense of depth.

Backlighting, obviously, comes from behind the subject. If the light source is strong, the subject becomes a silhouette with a bright halo around its edge. I like this kind of lighting very much. Its dramatic nature simplifies the range of tones to dark and light, and focuses the viewer on the subject's shape and form rather than its texture or colour.

Colour

Colour is the one quality of light that seems to surprise people more than any other. There is an entire field of science called colour psychology that explores how colours impact moods, feelings, and behaviours, and it has become a hot topic in marketing, art and design. Knowing this can help a photographer create a greater visual impact with his/her images. Colours in the red end of the spectrum are known as "warm" colours and include red, orange and yellow. Such warm colours evoke emotions ranging from warmth and contentedness to feelings of anger and hostility. Colours on the blue side of the spectrum are known as "cool" colours and include blue, purple and green. These colours are often calming, but can also evoke sadness and indifference.

The challenge facing every photographer is to avoid slipping into the rut of familiarity by always photographing your subjects at the same time of day, with the same light direction, and under the usual sunny conditions. Remember, creativity begins with an open mind.

Great Blue Heron

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Vanguard's Endeavor HD Spotting Scope delivers the best clarity and protection in its class. Vanguard has redefined optics technology, making the impossible now possible. The Endeavor HD features fully multi-coated optics and a phase-coated BaK4 prism, with extra-low dispersion glass (ED) giving you exceptional clarity and brightness. Endeavor HD has optimized protection with innovations like a rubber armored magnesium body, along with being 100% waterproof and fogproof. Vanguard builds optics to last a lifetime and we stand behind that with our 100% Premium Lifetime Warranty.

SOFTWARE REVIEW
BY **ERIC STEWART**

PRINTAO 8

Making a photographic print is a rewarding experience. The tactile quality of a fine art image printed on specialty paper trumps viewing prints on even the very best monitor.

I had the opportunity to test LaserSoft Imaging's new printing software, PrinTao 8. This software is for Mac only. For this review I used the iPF6400 24″ printer from Canon, and, because this software is targeted at the mid-range professional and prosumer market, I jumped right into the program without pausing to read the manual – just like the average user.
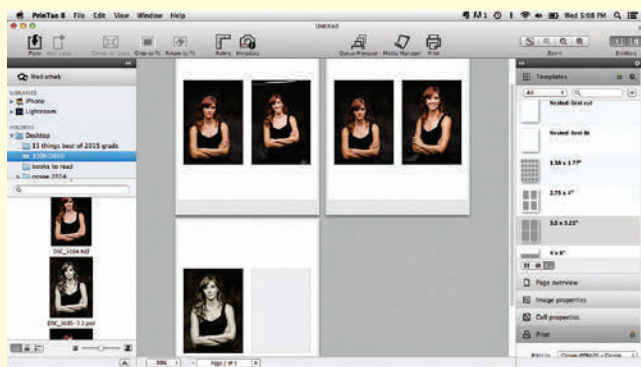
Software should be intuitive, and this software is. When PrinTao 8 launches on your Mac, *Start-Pilot* opens. *Start-Pilot* walks you through the setup process. Printer, paper type and size and print quality are selected here through buttons and simple drop down menus. Start-Pilot then sends you to the main setup page.

The main page is also intuitive. Drag and drop options from Lightroom, iPhoto or the finder are available. The software uses Lightroom collections and iPhoto folders which makes it very easy to access your files. Mac shortcuts, shift and command, can be used to bring multiple files into the software.

Once the images are in the software, templates, which are customizable, make print layout simple. My absolute favourite template is called Nested: Best fit. This template aligns multiple files onto one canvas saving paper. Roll paper length is automatically adjusted. Brilliant.

Sheet paper users will also find the templates useful as multiple prints can be sent to the printer utilizing the built in templates. Contact sheets can also be created very easily using the pre-loaded templates. The software adds pages automatically to fit the images that you load. Whether you are printing a contact sheet or a stack of individual 8x10's. Just load your paper in the printer, press print, and walk away.

Those users who create their own custom ICC profiles can create presets for each paper they print with. These presets are accessed in the Start-Pilot through the same simple interface.

Because Start-Pilot walked you through the setup of the printer at the beginning of the process, printing is just one simple click.

There are a couple of issues still to be worked out – at this time there are not many supported printers, and Canon users currently don't have access to as many paper options as Epson users (I am assured that this is being worked on). Cropping options in the software are limited, and personally, I would love to see a little more control in the Nested options to allow for rough cuts and stroke lines for high key images.

Overall, the software is excellent at what it does. It allows users who are not well versed in colour management to create excellent colour managed prints without a lot of hassle. This means that you will save money in paper and ink – there is no waste as the prints come out right the first time!

Users who print in high volume and with a color managed workflow, as I do, will like the PrinTao 8 software for its' easy interface and excellent customizable templates.
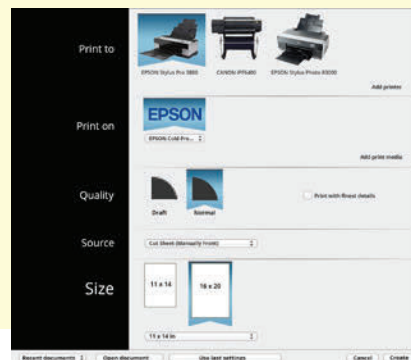
Bio

Eric Stewart is a Photo-Lab Technician and Professional Photography Instructor at Langara College, in Vancouver B.C.

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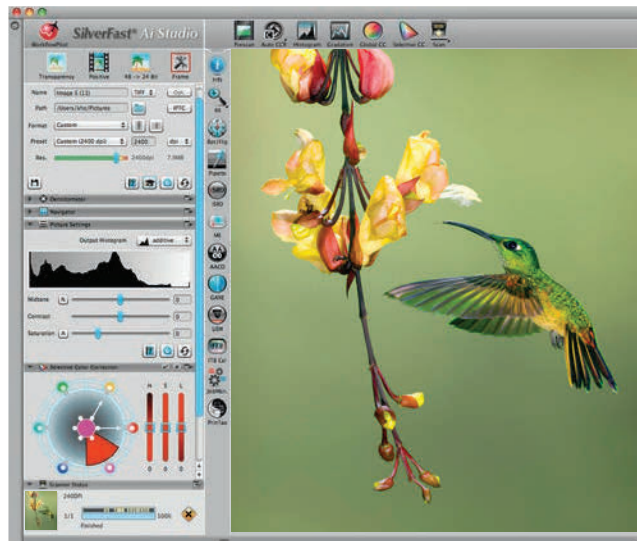
"Like its predecessor, SilverFast 8 it is the only scanning software package which allows me to effortlessly scan a wide range of film and reflective originals, and the advances made with SilverFast 8, specifically in the areas of the user interface and imaging workflow are reason enough to upgrade. "

Timothy Gray, Photographer

PrinTao 8

Effortless Professional Printing

Never has it been easier to achieve beautiful, accurate, color prints right from your own printer. LaserSoft Imaging's new PrinTao 8 greatly simplifies printing and color management so photographers, from beginners to professionals, will be amazed at what they can achieve. No more wasted paper and ink as prints are right the first time, every time.

"To my amazement, I was making great looking prints immediately on my Epson 7900. The power and ease of use is tremendous. This will be our only printing software from now on. "

Tony Sweet, Nikon legend behind the lens visual workshop leader, seminar speaker and author.

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for more information please visit
www.SilverFast.com • www.PrinTao8.com

"The Leaf Thief"
Castle Park, Port Coquitlam, BC.

I woke up early on this Autumn morning, and seeing the photogenic fog outside I decided to walk to the park and see what kind of photo ideas I could come up with. I saw this tree, set up my camera and tripod, and started taking self-portraits while running back and forth from the tree. I felt like something was missing, so I started throwing leaves in the air, and that's when I got the idea to photoshop the falling leaves into a trail that would follow me as I ran off to the side of the frame.

Photographed with a Canon EOS 60D, 24mm f/1.8 lens, 1/2500 second at ISO 250, I used a wireless remote to trip the shutter.

Portfolio

ELISABETH GADD

"The Trance of Tranquility"
Palm Beach, near Powell River, BC.

As the sun was setting and reflecting colour up onto the clouds, I walked along the shoreline and came upon this large tidal pool with a rock near the edge. The rock was close enough that I was able to leap out and sit on it for this photo, surrounded by the still water reflecting the colourful clouds.

Canon EOS 60D, 50mm f/1.6 lens, 1/50 second, ISO 200, shutter tripped with a wireless remote.

"I have always had an immense love for nature, and the peace I find within it. When I started taking self-portraits to expand my portfolio outside of regular landscapes and nature photography, I soon realized that combining my self-portraiture with my favourite landscapes showed the peace and calm I feel when interacting with nature. I rarely have ideas for the specific concepts beforehand - I just go for walks and hikes with my dogs, bringing my backpack with my camera, and a prop dress or skirt, and I explore until I stumble upon a place that inspires me enough to plan out and take a photo on the spot. I feel blessed to have grown up in Vancouver, surrounded by so many beautiful places. It keeps me constantly inspired to explore and take these photos during all seasons of the year."

Lizzy

Elizabeth Gadd is a 21 year old photographer based just outside of Vancouver. Having grown up in this beautiful area, she fell in love with the surrounding forests, hills, mountains and ocean - all of which are heavily incorporated in her photography.

Lizzy began her love of photography by taking photos of nature and animals. Her passion for the art form grew when she embarked on a year-long project to take a self-portrait every day – and her images, displaying human interaction with nature in a positive and peaceful way, have inspired audiences around the world, creating a special niche that blends landscape and portraiture in a unique and beautiful style. Lizzy's images have been featured in more than a dozen books and magazines...

PHOTONews is delighted to share this selection of Lizzy's art – to enjoy more of her creative inspiration please visit the website at *www.elizabethgadd.com*

"The Lover of Adventure"
Alouette Lake, Maple Ridge Provincial Park, BC.

I was at one of my all-time favourite locations, Alouette Lake, and saw these stones going out into the water, with the clouds gathered at the tops of the mountains in the background. I knew it would be a beautiful scene to photograph with someone adventurously stepping across the stones on the lake, so I set up my camera and ventured out to take the self-portrait... all the while hoping I wouldn't slip into the lake. I succeeded with a good photo and dry clothes!

Canon EOS 60D, 18-55mm f/4.0 at 27mm, 1/400 second, ISO 100, shutter tripped with a wireless remote.

"Journey of Existence "
On the beach in Oregon.

While exploring a foggy beach with grass-covered sand-dunes in Oregon, I saw the opportunity to snap this photo of my good friend Whitney in the long grass.

Camera EOS 60D, 75-300mm f/5.6 at 75mm, 1/1600 second, ISO 100.

"The Misty Mountains Cold"
Alouette Lake, Maple Ridge Provincial Park, BC.

IIt was a misty and icy January morning at my favourite location, Alouette Lake. I was walking along the shoreline and found this large boulder with the mist perfectly hanging in the trees on the mountain behind it. It was a bit of a struggle to climb the boulder as it was covered in a layer of ice (mist that clung to the rock and froze), but once on top I was able to snap this photo. I was quite happy with the result!

Canon EOS 60D, 75-300mm f/5.6 at 105mm, 1/400 second, ISO 160, shutter triggered with a wireless remote.

"Run Home"
On the road to Pitt Lake, near Pitt Meadows, BC.

I have always loved the road leading to Pitt Lake because of the mountains that come down around it. The mountains feel like home to me, and one day the title "Run Home" just came into my head. I decided to go to this road and try to create a concept around the idea of running home towards the mountains.

Canon EOS 60D, 50mm f/3.5, 1/200 second, ISO 800, wireless remote.

About the photographer - Sascha Hüttenhain

Hard edges, smooth shapes: these elements define Sascha's style. Truly a sculptor whose medium is light, Sascha carefully controls each element to clearly emphasise the structure and beauty of the human form.

"The craft of creating a photographic image starts long before releasing the shutter. Correct metering of the light is crucial. In order to have optimal results, you cannot avoid hand-held exposure metering. Photographers don't want to leave anything to chance – so why take risks with the most important element of the image?"

Perspectives
BY KRISTIAN BOGNER

Making Sparks Fly
On the beaches of Thailand we set some steel wool on fire inside of a kitchen whisk tied to a dog chain and spent several frames experimenting with patterns, lighting and designs. The colours from the sparks are brilliant but also can sting a bit so wear protective clothing and use a safe area like the sandy beach we chose.
Nikon D4s with 24mm 1.4G lens, f/11 at 3 seconds, ISO 100.

PHOTOGRAPHY TIPS
PAINTING
WITH LIGHT

One of my favourite photographic techniques is painting with light. This is done by shooting a long exposure of a subject that is dimly lit – usually at night or in a dark room, and applying a flashlight or other continuous tone light source to literally paint it with light.

This is an exciting form of photography because you paint differently each time and every image becomes a masterpiece in its own right. While the technique is very simple, this can be a difficult concept to understand at first–but with a little practice it can be one of your best new tools for creating amazing images.

The fall colours will soon be here, why not try light painting a tree at night using some of the following tips:

Use a Tripod

In order to capture the continuous light you will need to use a sturdy tripod and head because you will be shooting long exposures. Lock it down to prevent any movement and level it if you can. You can always sand bag or weight the centre column for even more stability during really long exposures in outdoor locations.

Fireworks over Canmore Mountains
Shooting Fireworks can give you brilliant colours as long as you expose properly for the brightness of the fireworks themselves. When I grabbed this shot this Canada Day I set my exposure length to 8 seconds so that I could record several sets of fireworks and really fill the sky. I found f/22 at 100 ISO gave me the correct exposure. I looked for a unique angle and shot from higher up to accentuate the mountains and provide an interesting canvas for the fireworks to paint.
Nikon D800E with 105mm VR lens, f/22 at 8 seconds, ISO 100.

Switch to Manual Settings

Switch your camera to manual settings because your exposure meter obviously won't work in the dark. As a starting point I recommend that you set your camera to f/8 at 30 seconds and ISO 100 or your lowest noise setting. If this doesn't give you enough time to paint your subject with light then close down the aperture and increase your exposure time. To shoot exposures of 30 seconds or longer you may need a cable release that lets you lock the shutter open – use this with the "bulb" setting in your manual shutter speed control.

Use manual focus. I suggest that you point your flashlight at the subject and let autofocus lock on to the lit area, then switch your autofocus off. If your lens has a distance scale, shine your flashlight on it and take note of where it is set just in case you accidentally bump your camera and need to readjust. Remember to refocus each time you move your camera or subject, and turn autofocus back on before you put the camera away.

Set your white balance for the most pleasing results. I usually start with daylight balance and then adjust the setting to achieve the most pleasing effect. You can also crank up the saturation in your picture control settings to really make your colours pop!

Mystical Moon Rise Over Botanical Beach
I was testing out my Nikon D3 at the time and went out to this cool beach for the day. As I was leaving I saw the full moon rising and decided to stay and capture it. I pushed the camera at 800 ISO at 179.9 seconds while painting the water with my headlamp and firing my Nikon SB900 flash many times to illuminate this magical scene. I was able to get a few shots before a roque wave came and forced me to run for shore camera over my head! This image is special to me not only because it won "Best Scenic in Canada" but also because it was the first time I really got an exceptional image using light painting techniques with landscapes.
Nikon D3 with 24-70mm lens, f/2.8 at 3 seconds, ISO 4000.

Reduce Vibrations and Free Your Hands

I like to have my hands free when I paint with light, so I prefer to use a wireless remote trigger or a cable release so that I don't create any unnecessary vibrations. The remote trigger lets me take a series of photographs as I move around the scene and paint with flashlights, speed lights or other light sources. My favourite trigger system is the Nikon WR-R10 + WR-A10 Wireless Remote Adapter. If you don't have any of these options, see if your camera has an exposure delay mode and set it to the longest setting–if you don't have that option use your camera's self timer to give you enough time to get into position with your lights. This will also help eliminate any vibration that you may impart to the camera when you trip the shutter.

Choose the Right Light Source

Painting with light can be achieved with almost any light source. One of my favourite lights is an LED headlamp that I bought at MEC. I can wear it for hands-free lighting while setting up my camera in dark areas. It is great for hiking and small enough to fit in a pocket. My LED headlamp has several output settings for different effects. For more light painting power I use an LED bicycle light that provides 1500 Lumens of power. Other light painting options include lasers, lamps of all shapes and sizes, flashlights of any kind, icelights, car lights, glow sticks, sparks from burning steel wool, a burning torch – the list is endless.

A fireworks display can be a spectacular opportunity for an adventure in painting with light – but do NOT hold them in your hand! Use a long exposure to let them dance across your sensor as you capture their brilliance. Try a low ISO like 100 and adjust your f-stop until you get the right exposure – the goal is to see colour detail in the fireworks. Set up on a tripod and adjust your exposure time from about half a second to 30 seconds and see what you get.

Filters, Gels and Electrical Tape

You can change the colour of your light source by attaching filters or coloured

Lighthouse
I came upon this lighthouse on a trip to Australia and decided to capture it. I noticed the beams of light were showing up in my image and timed the exposure to 3 seconds in order to capture just the right amount of lighthouse beam in the shot.
Nikon D3 with 24-70mm lens, f/2.8 at 3 seconds, ISO 4000

gels that you can buy at any camera store. You can alter the intensity and the shape of your light source for creative effects. For some product photography shoots I put black electrical tape over small flashlights to reveal only a small slit for pin point lighting. I used this technique to add light to the back of a beer bottle to capture a warm glow effect. Be inventive with different colours and combinations, they can really add a splash to your images whether you are shooting products or landscapes.

You can get infinitely clever and technical with filters during a long exposure. For example, try putting bubble wrap or a soft focus filter over the lens to add a glow to your light painting session. You can cover a portion of the lens, and leave part of the lens unfiltered where you want the image to be detailed and sharp.

Have some fun with a group – let everyone participate in a light painting adventure!

Bio

Kristian Bogner is a commercial, architecture, adventure, fashion, and sports photographer, and Nikon Ambassador for Canada. For some inspiration and more pro tips check out **kristianbogner.com** or attend one of his photography workshops: **photographicrockstar. com**

See what kind of interesting images you can create with different filters. This technique is called split-focus.

Light Painting Movement and Technique

The technique for painting with light is an artistic experience that takes practice. If you just shine a flashlight on part of your subject during a long exposure it will produce a hard light source like the sun. If you move the light around during the long exposure, perhaps in a circular or wavy fashion, the movement feathers the light, and makes it a much softer, larger, and in most cases, a more pleasing light source. I usually move away from the camera and paint in this circular fashion to illuminate different areas of the subject. I move around to different spots and light accordingly to get my desired lighting ratios. This of course is usually done with relatively stationary subjects. Be careful to stay behind the camera or away from your subject unless you want the light source to appear in the shot.

Another very creative effect is to draw on the subject with your light source facing the camera. This can be fun and you can practice spelling out different words, designs, or shapes. You can simply cover your light with your hand to interrupt the trace of light while you move to the next part of your creation. Wear black clothing if possible to make sure you don't appear in the shot as a ghosting effect!

Use Strobes, Speedlights, or Mixed Lighting

I often paint with light using a flashlight in one hand and my Nikon SB910 in the other. I usually set my Speedlight to full power and set the flash zoom depending on the distance to the subject and the desired degree of beam focus. I will often fire the flash several times over the duration of a single long exposure, which gives me more power and also softens the light source while allowing me to move to different angles between flashes. You can also try coloured gels on the flash or feather or bounce the light depending on the effect you want to achieve.

Experiment and Have Fun

Light painting can be infinitely technical but insanely fun as well. As you move around and light your subject you can see the results of applying different light intensities, shapes, colours, and special effects. Light the subject from different angles and you will enjoy a learning adventure that will come in handy whenever you use strobes or any continuous light source.

To participate in the PhotoNews Light Painting competition, please visit the PHOTONews Gallery flickr© group at www.flickr. com/groups/photonewsgallery and look for the "PhotoNews Light Painting" discussion thread. The winner, as selected by PHOTONews, will receive 25 sheets of Hahnemühle HM Photo Silk Baryta 8.5x11" courtesy of Hahnemühle

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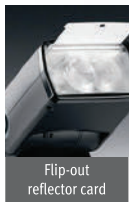Fully compatible with flashes and cameras from:

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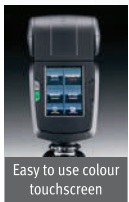
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Shooting Tips
BY **MICHAEL DEFREITAS**

PUT A FACE
TO A PLACE

Portraits tell stories that landscapes cannot.
Whether haunting or heart-warming, here's
how to put a face on a destination.

My most memorable experience on a recent trip to Peru was not Machu Picchu or the beautiful rugged mountains, but the time I spent with the country's amazing people, including the Uros (or Uru), who live on the floating reed islands on Lake Titicaca. I spent two hours photographing the women in their colourful dresses and simphanas (pompoms in their braided hair). The stark contrast between the drab, monotone huts and the vibrant costumes was philosophically and photographically compelling.

Monks praying at Jinshan (Golden Hill) Temple Zhenjiang, China. 185mm, f2.8, 1/30, ISO 400.

Old Arab man at the Temple of Kom Ombo Kom Ombo, Egypt. 200mm, f11, 1/300, ISO 200.

Performers at the
Harvest festival
in Suzhou, China.
135mm, f2.8, 1/250,
ISO 200.

Uro woman with pompoms in hair in the floating
Uros Islands Lake Titicaca, Peru. 62mm, f11, 1/250,
ISO 200.

Each year, in my photography workshops and seminars, I review dozens of travel portfolios packed with hundreds of images of sweeping landscapes, wispy waterfalls, mouth-watering food and impressive ancient ruins. Unfortunately, I don't see many people shots, and that's too bad because the single most defining characteristic of any region is its culture, and few things define culture better than people.

So why don't we shoot more people portraits when we travel? Perhaps because most of us are terrified to approach a stranger and ask if we may take their picture, and perhaps because good portraits are more technically challenging than landscapes or ruins. Good people shots require a ton of patience.

The biggest hurdle in photographing people is getting them to stop moving long enough for you to get a well-composed shot. Most of the people we meet on our travels are busy with their daily lives and getting them to stand still for a portrait is difficult. Further complicating our task are language barriers, superstitious beliefs, skin tones, a person's attire and their surroundings. All of these issues challenge our ability to make good portraits.

After 20 years of shooting in 80 countries I have learned that most people don't mind having their picture taken.

A polite smile and a few friendly words work wonders in establishing a rapport with your subject. So instead of trying to "sneak" shots, learn a couple of local greetings then move in close to get an intimate portrait.

Images of people looking directly into the camera, if done incorrectly, can accentuate round faces and produce that deer-in-the-headlights look. A good tip is to have your subject turn their head slightly away from the camera. Then, try to keep the tip of their nose within their outer cheek line.

It is always best to photograph people in shade, especially those with dark skin, but I didn't have that luxury on a floating island devoid of trees. So I positioned my subjects with the sun at their backs and used a bit of fill flash to brighten their faces. It took a couple of tries to get the exposure right, but my guide helped with instructions and conversation to relax the women.

Good travel portfolios should include a selection of traditional close-up and environmental portraits. For traditional portraits remember to shoot vertical, fill the frame and place the subject's face off center (use the rule of thirds). Environmental portraits work best when you include enough surroundings to connect the subject with

GEAR UP

Wide-angle lenses can distort faces (camel nose) and long telephotos tend to flatten faces, so invest in a medium-range zoom (70 to110mm focal lengths). Most point-and-shoots include this range and DSLR zoom lenses that include this range run from about $400 to $600.

Vendor in Central market
Chiclayo, Peru. 14mm, f4,
1/30, ISO 400.

their world. Too much surroundings can be distracting, though, so try a few shots with varied composition.

I try to have fun with everyone I photograph. I even let some of the Uro women take my picture. Of course this produced many laughs, and nothing spices up a portrait better than a smiling face.

PRO TIPS **PEOPLE PORTRAITS**

- Try to shoot subjects in open shade, in a doorway or when the sun is low.
- To avoid that squinting look, never pose subjects facing the sun.
- Crop tightly and try to use a shallow depth of field (f/4 or f/5.6 aperture) to blur distracting backgrounds.
- Check the background for posts or poles. Posts that appear to grow out of a subject's head or shoulder have ruined many good portraits.
- Don't shoot down on people–it can make them look small. Shoot from their eye level or from slightly below the level of their face. This is especially important when photographing children (get down to their level).
- Ask about local customs before shooting. People in some countries believe that cameras capture their souls.
- Grab shots are okay if asking permission will spoil the moment, but be cautious, you may get your shot at the expense of upsetting someone. We travel to learn, not to upset people.
- Imagine that your viewfinder is divided into a grid of thirds (two vertical and two horizontal lines). Try to place your subject's eyes near one of those intersections.
- Ready to take it to the next level? *Focus on Faces!*

Local Taquile Island man playing flute Lake Titicaca, Peru. 105mm, f5, 1/200, ISO 200.

CANADIAN ANGLES
BY **MICHELLE VALBERG**

FREEDOM

Far out at sea, Sable Island sits like an apostrophe in the ocean.

Wild horses run free without any human interference on Sable Island, Nova scotia. Photographed with a Nikon D4S and 70-200mm.

Bio

Michelle Valberg is the founder of Valberg Imaging, Ottawa, a Canadian Nikon Ambassador, and an award-winning Canadian photographer. Renowned for her soulful portraiture, majestic wildlife and stunning landscapes, Michelle recently published her third book, Arctic Kaleidoscope: The People, Wildlife and Ever-Changing Landscape.

Crescent-shaped and sandy, the 42km long island is situated 300km southeast of Halifax, Nova Scotia–isolated in the Northern Atlantic, except for five residents, thousands of seals, countless birds and 560 feral and protected horses. There are no trees–the island is a sand bar with Marram grass and other low growing vegetation and just a few watering holes.

Thousands of lives have been lost in the ocean around Sable. It is renowned for its treacherous reefs and numerous shipwrecks can still be seen. Sable Island holds incredible power, spiritually and magically, in its pristine sandy beaches and waters.

Hundreds of thousands of grey seals flank the beach along with a smaller colony of harbour seals. A plethora of wildlife abounds on the Island and in the surrounding waters. Abundant marine life exists in the area, including the Great White Shark and Mala Mala. There are numerous nesting birds – notably flocks of Tern and Ipswich Sparrows, who call this wild and remote environment home.

There were times on the island when, as one of the summertime influx of visitors, researchers and photographers, I had to remind myself I was still in Canada.

Aboard the Sea Adventurer, I was part of Adventure Canada's (www.adventurecanada.com) resource staff as the official photographer. My main objective was to capture beautiful images for this Toronto-based travel company for their promotional material as well as creating lasting memories for the guests. I had another objective too: I wanted to capture its glory and mystery and create fine art works to exhibit in the Wall Space Gallery in Ottawa opening on September 18.

Switching between these two goals kept me clicking my camera constantly–ultimately capturing up to 8000 images in one week, using two camera bodies: the Nikon D4S and Nikon 800E. My primary lens was the new Nikkor 800mm 5.6. I would switch between the 24-70mm and 70-200mm on my alternate camera. But I kept lens changes to a minimum, as the blowing wind and sand could have done serious damage to my equipment.

I used my new Vanguard tripod with swivel head to support my 800mm lens. The combination of camera, lens, and tripod tipped the scales at 30lbs.

Four horses approached us within an hour of landing on Sable Island. Photographed with a Nikon D800E and 800mm lens on a Vanguard tripod.

The long zoom lens meant extra weight to cart around and a very sore shoulder at the end of the day, but it was well worth it. Staying at a distance from the animals was critical as Sable Island is a new National Park with a strict 'no interference' rule setting a 20m distance to the wildlife. While it was awesome to have a greater reach with the long lens with the horses at a distance, I also loved capturing full frame close-up images of the horses when we were closer to them, as their long and tattered manes added mystery, interest and texture to the image.

There were many factors to consider while preparing for a trip like this: fog, rain, wind, wild seas and swirling sand, to name a few. Keeping camera equipment dry and

A brown stallion paws at the water after a confrontation with another black stallion. He was trying to take over the other stallion's herd. Photographed with a Nikon D800E and 200-400mm lens, handheld.

protected was my biggest concern. Each day, we disembarked from the Sea Adventurer in Zodiacs. Landing a Zodiac on the beach had to be well timed. Swells can reach great heights and the landings can be treacherous. My research indicated we could have had an extremely dangerous time of it, but fortunately, the weather and seas behaved like welcoming hosts.

As expedition staff, we were the first on the island so we could prepare and have everything ready for the passengers. The first day was incredible. Within half an hour of landing on the island, we spotted four horses on the beach, beautifully backlit by the morning sun. I had already set up the 800mm lens on the 800E and I positioned myself at the water's edge. It was exhilarating to watch the horses walk directly towards me without fear of human interference. Shooting with that lens gave me a brilliant perspective and what seemed like my own private show.

Once on the island, we had a chance to speak with Zoe Lucas, the sort of Dr. Jane Goodall of Sable Island, charged with protecting the beautiful wild horses, who have been celebrated for more than 200 years. One of the first photographers was Arthur Williams McCurdy, who visited the island along with Alexander Graham Bell and the National Geographic Society in 1898.

As we walked with Zoe across the dunes in search of the horses, it felt like we were in another world. Trekking past nesting birds in the wild grass, we had to follow the track of the horses to avoid interfering with the nesting birds. We climbed a large sand dune that brought us to a beautiful view of the entire island. We located a group of horses at a watering hole and continued in that direction. Upon our approach we found 14 horses, some with young, some lounging, others eating the grass. Their long manes blew softly

My first sighting of the feral horses on Sable Island. Nikon D4S, 70-200mm lens.

in the wind while a few foals nestled up to their mothers. It was a spectacular sight with ample photographic opportunities.

On one of our afternoon adventures, we took the Zodiac down the north side of the island. There we came upon several groups of around 40 horses on the beach and hillside. After some time spent photographing them, we decided to move on, only to notice two stallions taking up fighting positions. The battle was on! A stunning brown animal was trying to move in on a black stallion's herd. Unable to tear ourselves away, we watched them for hours. I was shooting with the D4S with a 200-400mm lens – I pushed up my ISO so I could have a fast enough shutter speed to capture sharp images of the rampaging subjects from the moving boat.

One very special night we were granted a visit back to the island, with a backdrop of calm seas, clear skies and a stunning sunset. There were no horses on the beach that night, but seals, jellyfish and small creatures kept us clicking our cameras. A young Ontario couple got engaged on the ship so I took the most lovely engagement shot I have ever made! A champagne toast completed the special night and we

> **" I was photographing for my fine art collection, but as a wildlife lover, there is only one word to describe it: Blessed. "**

An Atlantic white-sided dolphin rides the waves of our ship during our voyage. Photographed with a Nikon D800E and 200-400mm lens.

went back to the Sea Adventurer to continue our journey through the "Gulley" (an area full of Bottlenose Whales, Dolphins, Porpoise, Fin and Pilot Whales) and then it was on to Francois, Newfoundland – a tiny and exquisite village at the end of a stunning fjord. To round out our trip, our second last stop was St. Pierre and Miquelon, France, and then we finished in St. John's, Newfoundland.

As a photographer, I am honoured to have had this rare opportunity to spend time on Sable Island (as well as Newfoundland and France) with Adventure Canada, photographing for them and for my fine art collection, but as a wildlife lover, there is only one word to describe it: Blessed.

Michelle Valberg's Freedom exhibit, showcasing wildlife and landscape photography from all over Canada, will be at the Wall Space Gallery, Richmond Road in Ottawa – September 18-October 11, 2014

A Harbour Seal poses for the camera on Sable Island. Photographed with a Nikon D800E and 800mm lens.

Flash 101
BY **FRANÇOIS DESROSIERS**

OUTDOOR PORTRAITS
with Pizzazz

Practice creating with light and your outdoor portraits will be masterpieces that will be treasured for generations to come.

One of the most pleasant activities at this time of year is to take outdoor portraits in natural light. Inspiring subjects, relaxing atmosphere, and unlimited space make this a refreshing photo experience. You can enjoy the opportunity to shoot with free and varied backgrounds. But perhaps we should explain... free backgrounds? Almost, because with a little effort, good technique and lots of practice you can find a range of interesting backdrops almost anywhere you look.

Too often, photographers take outdoor portraits as shown in photo A. This type of image is often seen in wedding albums. This style uses a background that is essentially without detail and washed out. The main reason for this practice is the desire to work without flash to produce a natural look. For my sample image I posed Alexandra under some trees to avoid having direct sunlight shining in her eyes. To achieve a proper exposure I worked at 1/100 second at f/3.5 and ISO 200. The image is exposed correctly, but that is all we can say on a positive creative note. We can see that she is very beautiful, but the picture is not strong from an artistic perspective, there is a lack of contrast caused by too much backlight. The detail in the trees is at the limit, and the colour saturation suffers from poor planning–the colour seems to be too weak in areas where there is more light. The background, which is a build-

A

ing, is completely lost due to overexposure – there is simply too great a difference in brightness between the subject and background.

Unfortunately, this is a very common error that can be avoided through the use of a flash and a good exposure reading of the background or the sky. In a situation like this, I follow a relatively simple lighting plan, and I use my camera in manual mode. I exposed my picture to capture a beautiful sky with a pleasing density and interesting contrast, and the results can be seen in photo B. I set my camera to 1/320 second at f/11, at ISO 200, which allowed me to use my flash normally, without high speed shutter synchronization. This is a good start; however, I find the building in the background to be in too sharp focus. Unless you want to make an album of Chinese shadow art, you have to go further. This is where flash saves the day.

For the next series of images I left camera in manual mode because I have established a routine for this type of image, and I know what I want as a result. It really pays to decide what style of portrait you want, and if you want to simplify your life, take notes of your camera and flash settings so you can repeat the successful combinations. Do not experiment with light or practice using your equipment at weddings, especially if the shots are of immediate family members–this is not the time or the place to experiment, as you may be remembered for all the wrong reasons. Practice portrait photography skills on a beautiful Saturday, invite some friends to model for you, and make a shot list of the types of photos you want to achieve.

For my sample image labelled photo B, I wanted to have a strong blue sky, a building in the background, and flattering lighting for Alexandra. I went full-aperture at f/2.8 on my 12-40mm Olympus zoom, and set my Olympus OMD EM-1 to 1/2000 second. Fortunately, I had a Metz 52 AF-1 with a dedicated hot shoe for Olympus, and this allowed me to work in high speed sync. Not all flashes offer this range of compatibility, these features are a bonus! Working in high speed sync flash mode, I can choose the aperture I want to create the visual effect for the portrait – and the effect that my clients want to see. It is really important to note that as you increase the shutter speed in high speed flash sync, the effect of your flash will be reduced. For the sample portrait I mounted the flash on a tripod and controlled the flash settings from my camera, using the wireless flash mode.

C

Bio

François DesRosiers is Director of Workshops at Lozeau, where he has worked since 1987. He specializes in portrait and infrared photography. His passion is to experiment and share the thrill of discovering new photographic techniques.

Still fascinated by the graffiti wall, I wanted to highlight the colours of the graffiti and pose Alexandra to show the details and colours of her body art. The tattoos worked well with the artwork in the background. There were elements that I wanted to capture in this image, especially the softness of her face, so I added another Metz flash to capture the image shown in photo D. As Metz flashes are fully compatible with Olympus and with all major camera systems, I easily made my adjustments from the camera, using the channel and group settings for the entire sequence of images. The important thing is to have a single channel for each light source. In the sample photo, I used a red gel filter on the flash that I set up as "Channel 1", and I used a Metz 44 AF-1 set as "Group A", which was dedicated to the main light group. I set up "Group B" to control the Metz 52 AF-1 with the Lumiquest soft box diffuser. The power needed for the flash with the red gel is variable depending on the desired effect. The more flash you use, the more the colour will be subdued, to the point where it may appear to be pale or washed out. Also, for a natural portrait lighting effect you have to be sure to have only the minimum of light from the master flash or

D

For photo C I wanted to capture the colour and lighting effects of a beautiful sunset as it glanced off Alexandra's hair and lit the graffiti on the wall. I took my light reading to have a well-lit wall and a beautiful lighting effect around Alexandra. My meter gave me a reading of 1/250 second at f/2.8, but this produced a lighting situation with too little light on my model's face. In order to fill in the shadows, I used my Metz 52 AF-1 with a Lumiquest LQ124 – a small 10x14 inch softbox. I had ample power from the Metz, and I really liked the soft light cast by the Lumiquest – it really blends well with this beautiful Montreal summer sunset. Sometimes, it doesn't take much equipment or effort to make a big difference.

you will overpower the sun. That is why using a combination of 1/200 second at f/3.2 was appropriate to match the ambient light in the scene. As the sun sets quickly, you can see the difference between the ambient light in picture C and D – they have quite different intensity, and this allowed me to capture a beautiful red effect on the wall and in Alexandra's hair.

I wanted to create a beautiful portrait for my final sample image (Photo E). I used the same flashes, while adding a Lumiquest Pocket Bouncer to my Metz 42 AF-l. My two flashes are positioned to the right of the model, just out of view, in order to produce the best soft lighting effect with these compact and versatile diffusers. Having full control of my flashes from the camera allowed me to be much more creative and precise in my choice of lighting.

Enjoy your free time to experiment with your flashes so that you will be ready for your assignments. If you are the official family photographer, you will be proud to show off your portraits – created with a style that you alone are capable of achieving.
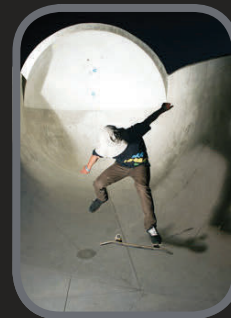
BY **PETER K. BURIAN** FOR PHOTO*NEWS*

CAMERA BAGS
AND CASES
FOR SPECIFIC PURPOSES

Although just about everyone already owns a camera bag of some type, most photo and video enthusiasts find they need at least two different kinds and perhaps three.

That's because no single type will be ideal for all purposes, including short outings or family vacation trips and hiking with heavy equipment plus a tripod on a mountain trail and shooting in an urban setting, for example. The type and the amount of equipment we carry — and the style/features required for each scenario — definitely differ. Let's consider some specific examples, including the type of carrying solution that's the most suitable for each.

For Minimal Equipment

If you're at all like me, you won't always want to carry every piece of equipment you own so it's great to own a small zoom bag. When I was testing the Tamron 16-300mm zoom in South Dakota for example, it was great to have a compact zoom bag that would hold only the essentials, like the Vanguard UP-Rise II series (available in various sizes). My preferred choice is the mid-size 15Z that can hold a DSLR with a 70-200mm f/2.8 or smaller lens attached. It works well with a longer lens too, like my 300mm f/4, since this bag can be expanded with a single zipper motion when the extra room is necessary.

The internal cradle supports the weight nicely and there are pockets inside and out, including a front exterior zippered pocket, for storing batteries, chargers, and other small items. There's also an external D-ring to attach certain types of accessories as well as a webbing that can accommodate an optional lens pouch. Several carrying options are

Zoom Up-Rise II 15Z

Bio

Peter K. Burian is a stock photographer whose work is marketed by three stock agencies, and a Contributing Editor with several publications in Canada and Australia. Check out his work and his bio at **peterkburian.com**

available: the padded grip, the detachable shoulder strap with a comfort pad and the optional Vanguard ICS Belt. (In my experience the latter works best when the camera/lens is not too heavy.) The external fabric is weather resistant but a removable rain cover is included.

For a Moderate Amount of Gear

Occasionally I'll want to carry a bit of extra gear, though not my entire system, as when attending a friend's wedding. In addition to the camera, two lenses and a flash unit, I'll want space for my iPad. For this type of situation, a bag like the Vanguard Quovio 26 is more suitable. This one also holds a DSLR with a large zoom lens attached but provides more room for other items, including a tablet computer in an interior slip-in pocket.

Shoulder Quovio 26 NN

Extra storage is provided by a front zippered organizer panel for memory cards and batteries plus a zippered mesh accessory pocket inside the front lid. The bag will also accept optional pouches that can be hung from the side. A removable rain cover is included. Zippered access to the interior provides quick access to the equipment. For convenience, the front of the bag opens at a sloped angle to provide a full view and easy retrieval of the contents.

My favourite Quovio feature is the Quick Strap Adjustment mechanism: the shoulder strap slides through a strong D-Ring and with an easy glide, for convenient length adjustment. The Quovio 26 can also be converted to a backpack with Vanguard's optional ICS Harness System or to a belt pack with the optional ICS Belt.

For Business + Photography

Messenger Up-Rise II-38

The newest type of shoulder bag, the messenger, is a multi-purpose option that I find particularly suitable in an urban setting when carrying various business paraphernalia as well as photo equipment. The Vanguard UP-Rise II Messenger (available in three sizes) is a perfect example of this type. It's quite slim and exudes a professional look but it can expand to accommodate larger gear with one easy zipper motion.

Because I often carry pro-grade photo equipment and a flash unit, plus a 15″ laptop, voice recorder and files, the large UP-Rise II 38 is the most suitable. Of course, it can also hold my pro DSLR with a 70-200mm f/2.8 or smaller lens attached, three or four extra lenses, a flash unit and accessories (memory cards, cables, battery and charger). Features include a customizable interior with soft, thick padding and a Rapid Access System for access to the contents from the top or the front for great convenience. The UP-Rise II Messenger is convenient to carry with the padded shoulder strap or the hand grip and the contents are protected by well padded sides, a water-resistant bottom and a stowable rain cover.

Another Urban Option

For long days of travel photography in Montreal, Rome or Istanbul, I always switch to a sling bag such as the Vanguard 2GO series (from the small 32 to the large 43 model). This type provides some of the comfort of a backpack, though with only one strap, and even more convenient access to equipment. I'll wear the bag on my back while on the move. When I decide to shoot a scene, it's easy to shift (sling) it around to the front; there's never a need to remove the sling as with many conventional backpacks.

Sling 2GO-32
gr-tripod

All of the 2GO slings offer some really useful features: an ergonomic harness system for comfort and convenience, a stowable rain cover, and access to gear from the side or from the front. There's a second top compartment for personal items such as a jacket or lunch and several pockets for smaller items, plus a mesh pocket for a water bottle and a tripod holder strap. When not carrying a tripod, it's great to be able to attach an optional lens pouch using that strap.

For Landscape and Wildlife Photography

For trips into the field, I always carry my gear in a backpack for maximum comfort and for protection from the elements. Full mobility and freedom from fatigue is assured by a harness system which distributes weight over a large area. Offering great protection for its contents with a rugged, weather-resistant material and a rain cover for foul weather, the Vanguard Kinray backpacks series (available in two sizes – 48 and 53) features length-adjustable shoulder straps, an adjustable shoulder harness, a breathable back pad, a tripod holder and a strap for a sleeping bag. You can also clip smaller accessories such as pouches onto the side loops of the bag.

Even the mid-size Kinray 48 is very roomy and features removable dividers to securely hold a spotting scope and a DSLR for digiscoping in bird photography or a DSLR with an attached telephoto lens such as a 150-600mm zoom. It also accommodates four or five large front opening provides quick access to gear. When the padded divider insert is removed, a Kinray bag can be used as an everyday backpack for trekking.

Back Kinray 48

For Air Travel

While traveling by air, I always use a rugged rolling case designed specifically for large/heavy photo equipment to prevent back or shoulder strain. When arriving at my destination, I'll move the equipment I'll need for an outing into a conventional bag. For travel with heavy, expensive equipment, the Vanguard Xcenior T trolley series (available in several sizes, 41T, 48T and 62T) is the best option. It provides protection for the contents including a laptop computer in a padded sleeve and it's more rugged/secure than conventional luggage rollers. Oversized wheels provide smooth rolling and moulded feet provide great stability; the strong trolley handle extends and collapses with ease. The interior is customizable for photo equipment of various types and it features two distinct tripod holder straps.

If you don't need quite as much protection, or if you carry less equipment than I do, check out the lightweight Vanguard Quovio 49T - with wheels and a retractable handle, this is a great bag for air travel that can accommodate a DSLR with attached zoom lens, as well as an additional zoom and other lenses, flash, and other accessories. Features include a well-padded compartment for a 14" laptop, accessory pockets and pouches, a zippered mesh storage compartment, a tripod holder with Quick Adjustment Straps and a rain cover.

Or consider a roller/backpack combo for the best of both worlds, such as the Vanguard Heralder 51T. This is a photo backpack with four durable trolley wheels that can hold a DSLR camera with a telephoto lens attached, four to six extra lenses, two flashes, a laptop with up to a 14" screen and a tripod.

Trolley Xcenior
48T Zx

Quovio 49T
Large capacity

Roller Backpack
Heralder-51T L

With so many bags to choose from, many photographers go for the "system approach" – selecting one bag for everyday use, and adding specialized bags to their collection as the need arises.

SPECIAL FEATURE | TECHNIQUE
BY **FRANCIS AUDET**

These last two leaves on the bush called for solitude. Using a large aperture of f/5 at the crack of dawn made the leaves turn bright red, and the lake beyond turned golden and out of focus. The perfect backdrop. Shot with a Nikon D3100.

FALL FOLIAGE

The Autumn leaves provide Canadian photographers with a spectacular palette of rich, warm colours, from the blazing red maple leaf that adorns our national flag, to the subtle shades of orange and yellow that distinguish our signature season.

A 2-second long exposure was required to get the milky water, and a fader ND filter to get the amount of light low enough. The Nikon D7100 was hanging from a branch over the stream. I used a remote shutter release for the shot.

Shooting the glorious colours of fall is a simple enough process… but creating spectacular images in the fading autumn light is the key to creating images that convey the full beauty of the season.

Keep it Warm

Dawn and dusk are often referred to as the Golden Hours… this is when the world is bathed in soft golden light. When you combine the autumn sunlight with the reds, oranges and yellows of fall foliage, your photographs can literally explode with brilliance. Seize the opportunity to shoot in the hours just before or after sunrise or sunset and you will be rewarded with images that have a very special palette of colours… the bonus in autumn is the days are shorter – you don't have to wake up so early to catch the warm light of the Golden Hours! Capture fall images early or late in the day and you will discover the beauty of light that is less direct, and less blinding. Your fall foliage photos will have softer shadow edges, and the shadows will be filled with deep saturated colours instead of being black.

Another tip that adds warmth to your shots is White Balance. I like to shoot fall foliage images with the camera set to "Cloudy" because this favours warm colours, and just like shooting during the Golden Hours, the result will make your image burst with autumn colours.

Look for Contrasts

One of the keys to make the warm colours stand out within your composition is to watch for the opportunity to use contrast in your scene. In this case, you will search for contrast between colours in the frame rather than the conventional concept of lighting contrast. This can be easily achieved by having the autumn leaves stand out against a blue-sky background, or framing the scene so that the colourful leaves stand out against trees that still have their green foliage. This technique of shooting for colour contrast will help focus attention on the reds and oranges. Be careful though: direct sunlight has a tendency to wash-out the colours, reducing the visual impact. There are a few ways to avoid this as we will see below.

Shooting fall foliage on cloudy days can produce beautiful images. Colours are not washed out, and lighting is even, but a dull grey background does not do justice to vibrant colours. If it is cloudy, avoid including the sky in fall foliage photos, go for green leaves or grass to create colour contrast.

Mix-it up

Who said that the fall colours have to be your main subject? They can be used as an amazing and unique background. Once again, you will be looking for colour contrast. Warm backgrounds call for cooler-coloured subjects that can stand out. Using a long focal length or a large aperture helps to enhance the impact of this technique. Fall is a great time to perfect your technique of shooting at large aperture settings – the result can be images with wonderful impact and colourful bokeh.

Midway through fall, some trees have turned colourful and others remained green. I wanted to make the best of this and therefore underexposed by 0.7 stop to saturate the colours. Shot with a Nikon D7100.
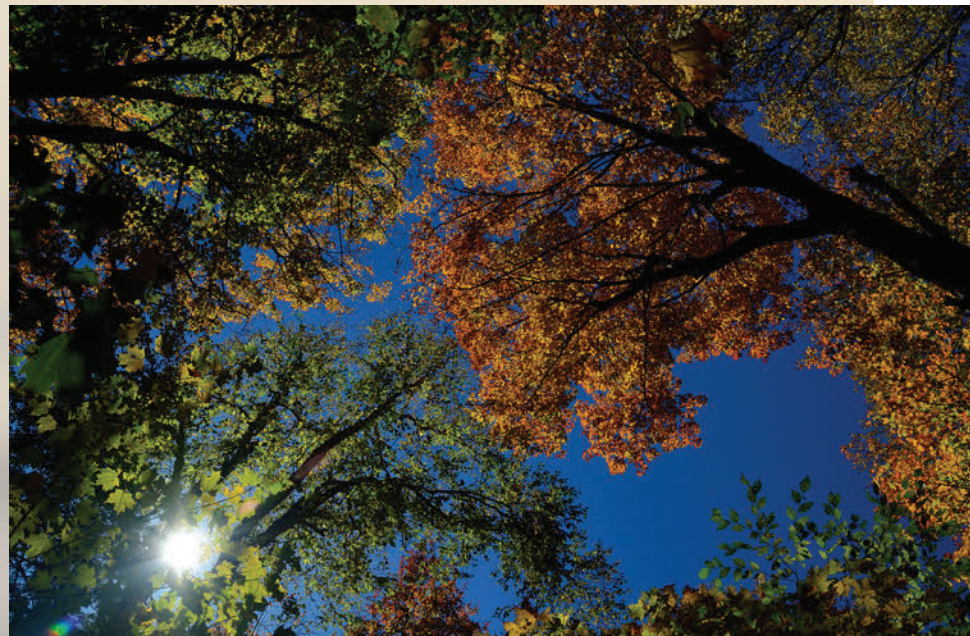
Saturate your colours

While fall colours can be washed out by sunlight, negating our goal of achieving deep rich colours, there are a few ways to counteract this. The first tip is to slightly under-expose your shots, sometimes by as much as 1 full f/stop. This adds impact to record deep saturated colours, both in the leaves, and the blue sky.

Another tip is to use a polarizing filter. By cutting down light reflections from the leaves, you can record their true colours. This has little effect if your scene is front or back lit, but it can add a wonderful colour enhancing effect if the sun is to the left or the right of your scene, so try to have side-lighting and then adjust your polarizer until the frame screams colour!

A final tip to gain saturation: just add water! After it rains, or if you are close to a stream or river, keep in mind that wet leaves will present you with much richer colour than dry ones. Go out on cloudy days, after the rain, and shoot leaves that glisten with cool droplets. Avoid the gray sky and your landscape will be evenly lit, and rich in colour.

Water

We just talked about how wet leaves are much more colourful, but water itself has photographic virtues during autumn. A stream or pond can reflect the beauty of fall colours, showing off an autumn scene even if you do not include the trees. You can capture the flowing river of col-

Leading lines and perspective can work wonders with simple subjects. After a long day's work, everybody needs a rest. Leading lines are created here with the wide angle (17mm), and the narrow depth of field with a large aperture. Shot with a Nikon D7100 at f/2.8.

Bio

A master of exploiting natural light and optimizing the perspective for truly unique shots, Francis leads seminars and webinars on various types of nature-based photography. He recently published his first book, Le Lac Saint-Charles, Perle de Québec, was recognized officially at the House of Commons and has been widely acclaimed.
For a stunning array of visual images, please visit
www.FrancisAudet.com

our by using a small aperture and long exposure setting to create a creamy texture, complemented by a few colourful drops here and there. At the end of autumn, when nights become colder, dew turns to frost which creates the potential for nice texture and heat contrast with the warm red-orange leaves.

This fall, don't just sit on a bench like the leaf in our final picture. Take your camera and try some of these techniques. Explore your autumn environment and shoot while looking up through the forest canopy, and then take a bird's eye view by shooting while looking down. Shoot a leaf, a tree, a forest, or a reflection. Look for the light and you will capture the wonderful colours of our Canadian heritage!

From my point of view, the hill with the golden trees was in bright sunlight, and the river movement was in the shade. Yet I wanted both in the frame. Using the reflection of the colour allowed that. This was a 1-second shot at 70mm with a Nikon D3100 on a tripod in the water.
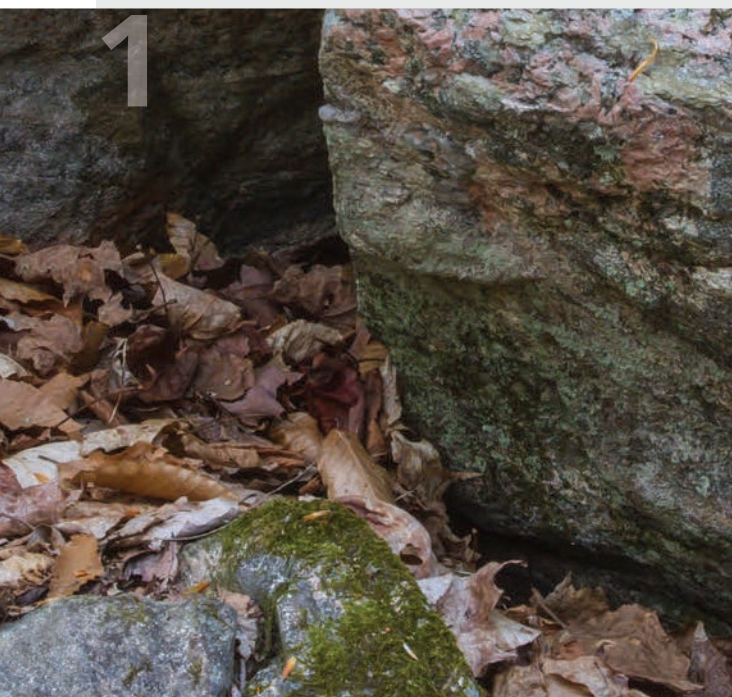
Tech Tips
BY **CHRISTIAN AUTOTTE**

DIGITAL NOISE

When a photo enthusiast refers to "noise" in an image, it is not the sound made by the camera as you press the shutter release...

Digital noise refers to the graininess that mars some pictures, especially those shot at high ISO. It is often compared to the "grain" that could be seen with sensitive films in the pre-digital era. While it often looks the same as film grain, the origin of digital noise is quite different.

The best analogy to understand digital noise has nothing to do with photography. Turn on the radio and tune it slightly off the frequency of your favourite station. You may still hear the music, but you will also hear a hissing noise. In photography, the "music" is the picture and the "noise" is like the static that you heard when the radio was not quite tuned-in. It is often referred to as "noise to signal ratio" and the more you increase the ISO the more noise you will see.

Not all camera sensors are created equal, and some are better at controlling digital noise than others. Regardless of the camera you own there are many things that you can do to reduce digital noise.

The first step is to expose your photo properly (image 1). I have often heard that some cameras produce "noisy" pic-

tures even at a low ISO setting; this is a surprising claim when it refers to cameras that are known to produce high quality images at these settings. When reviewing the pictures and their histograms, I often see images that have been drastically underexposed. To get a decent picture the photographer has used post-processing to lighten the image, which invariably increases the noise to signal ratio and brings out an inordinate amount of digital noise. Professionals often suggest that you "expose to the right": this involves reviewing your picture and adjusting exposure so that the histogram is more to the right of center without being overexposed. Even if the resulting image is too light and needs some adjustments

to darken it a bit, the image file will start with more "signal" than "noise" and the retouched picture will be virtually noiseless.

The second step on the road to low digital noise images is to discover the base or "native ISO" of your camera (image 2). That is the optimum ISO that the engineers have determined will produce the very best results. Some cameras are designed to excel at ISO 100, some at ISO 160, others at ISO 200 (a quick search on the internet should help in finding the native ISO of a particular model). Increasing the ISO boosts the signal to add more sensitivity to the sensor in order to shoot in lower light, generally increasing digital noise as you reach higher ISO settings. Sticking to the base ISO and avoiding the in-between one-third stop increments in favour of the full stop ISO settings will reduce the digital noise substantially. For example, if the native ISO for your camera is 160, the next best steps are 320, 640, 1250, and so on.

Inevitably, as the ISO is increased digital noise will also increase. Most DSLR cameras offer the possibility of reducing the digital noise at high ISO settings by adjusting the noise reduction (NR) filter – this is usually found in one of the menus. When you increase the NR setting the camera will soften the image to make the noise less apparent, but that will also remove some of the fine details. How much of a loss is considered "acceptable" will vary with each photographer. The best approach is to do some tests, and explore the in-camera noise reduction capabilities of your system.

Digital noise also increases with longer exposures. Astrophotography is particularly prone to the problem as the exposures often extend to several minutes. Again, the camera offers the possibility of reducing the noise, this time with a noise reduction setting specifically intended for use with long exposures. In this mode, the camera takes a first exposure, let's say of 5 minutes, and then immediately makes a second shot of the same duration but without opening the shutter curtain. This creates what is known as a "dark slide", a black picture that only shows digital noise. The two image files are then combined in-camera to remove the noise generated in the first exposure.

While some have claimed that long exposure noise reduction worked only with JPG files, it should be noted that all this work with the dark slide is done before the image is even written to the card; therefore, the effect will also show on RAW images. Check it out, and you will discover the secret of selective noise control.

Whether you shoot long exposures in low light, or use high ISO settings to achieve specific effects, applying these tips to control digital noise will make a positive difference in your pictures.


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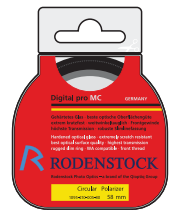
Cactus®

Cactus V6
Wireless Flash Transceiver

The Cactus V6 Wireless Flash Transceiver is the world's first wireless trigger that controls flash output power of major system flashes simultaneously. Cactus V6 allows photographers to mix and match flashes from different brands and use them with any camera with a standard hotshoe or PC Sync port.

With pre-installed profiles for more than 30 popular flash models from Metz, Canon, Nikon and Pentax, the V6 can precisely control their output levels. If a flash model is not listed, the V6 may even be able to learn its flash profile and then control the power output of that flash. With this unique feature, photographers can remotely control the flash power of various flash models, even from different brands. It is possible to use Canon flashes with Pentax cameras or Nikon flashes with Canon cameras! The Cactus V6 also features TTL pass-through for an on-camera flash unit; precise control over flash power levels, from 1EV down to 1/10EV (certain flash models only); group control over 4 groups of flashes; a mini USB port for firmware updates.

Compact, affordable and versatile, this is the ideal solution for photographers who use multiple flash lighting setups on location or in the studio.

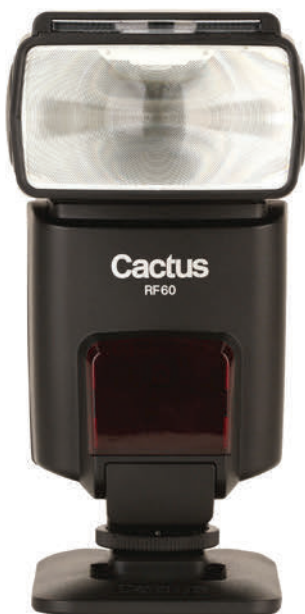**The V6 carries a three-year Canadian warranty.**

Wireless Flash Transceiver

The Cactus V5 is an advanced wireless flash trigger featuring a transceiver design, dual hot shoe, Frequency Self-Tune, and Multi-channel triggering. The device has a 100m operating distance, and supports a trigger voltage up to 300V - ideal for use with a wide range of flash units.

The V5 Transceiver carries a three-year Canadian warranty.

Cactus RF60 Wireless Flash

The Wireless Flash RF60 is a high-power (GN56/ISO100) portable flash that has a built-in wireless transceiver. The RF60 can function as a commander with power output control for other RF60 flashes or any flashes connected to V6 transceivers. The RF60 can also trigger, but not control power of, V5 transceivers.

The flash operates in three modes - "Local" where you use the flash on camera or on a single pin trigger; "Master" to control all of the power and zoom settings of off-camera RF60 units and V6 transceivers; and "Slave" for use as a radio enabled slave with an RF60 Master.

The Cactus RF60 has a built-in 16-channel 2.4GHz RF transceiver with a maximum range of 100 metres/328 feet and a Guide Number of 56 metres/183 feet at ISO 100 when zoomed to 105mm. The RF60 can control multiple brands of flash simultaneously in up to four groups when paired with Cactus V6 Transceivers.

Other features include Multi-flash Strobe firing (including wirelessly), HSS High Speed Sync mode for shutter speeds as high as 1/8000 sec and a mini USB port for firmware updates.

The Cactus RF60 Wireless Flash carries a two-year Canadian warranty.

Cactus Laser Trigger LV5

The Cactus LV5 Laser Trigger is a wireless camera and flash trigger that gives photographers more options for high-speed photography and wildlife camera traps. The LV5 combines a laser trigger with an embedded Cactus V5 RF module for wireless operation of cameras and flashes. Operational range is up to 150m plus wireless connection with V5.

Two triggering modes are provided: Trap Mode and Escape Mode. Trap Mode captures an image when the laser line is broken; Escape Mode captures an image when the sensor detects the laser line. In either mode, the photographer can select Delay or Freeze Timers for more exact control of the shutter or flash. The LV5 trigger also features delay and freeze settings for capturing high speed subjects.

The Cactus LV5 Laser Trigger carries a three-year Canadian warranty.

"ZOOMING ALONG..."

Bob McCuaig of Kamloops, BC used a Canon 5D MKII with a 17-40mm f4 L zoom lens, tripod, remote shutter release and two small LED's for this self-portrait. *"I attached my camera to the tripod and then put both on the hood of my vehicle. To light myself I used two small led's attached to the sun visor."*
For more details on the technique, please visit the flickr© group Autumn Challenge thread at *www.flickr.com/groups/photonewsgallery/*

The PHOTONews Autumn 2014 Challenge theme is Zooming Along – your assignment: to capture an image that has a sense of speed. You may shoot images that portray the concept, or create photographs that can only be made with a zoom lens.

To participate in the PHOTO News Challenge, please visit our flickr® group at *www.flickr.com/groups/photonewsgallery/* and click on the discussion thread titled "PHOTONews Autumn 2014 Challenge", where you will find additional details, as well as samples, suggestions, and technique tips.

Full instructions on how to join the flickr® group, and how to post photos, can be found at the flickr® site.

Our PHOTONews Challenge themes for the coming issues are as follows:

- *Winter Challenge Theme: Chill Out!*
- *Spring Challenge Theme: Fresh*
- *Summer Challenge Theme: On Vacation*

The PHOTONews Challenge is sponsored by Tamron Canada, who will present a very special prize for the most interesting image selected for publication in the next issue.

COMING IN THE NEXT ISSUE: **WINTER 2014-2015**

The winter issue of PHOTONews will feature a spectacular gallery of images from some of Canada's most accomplished photographers, and a Holiday Gift Guide filled with the latest products for photo and video enthusiasts.

For in-depth information on the equipment and techniques featured in this issue, and for FREE access to our PHOTONews Digital Edition archives, please visit **www.photonews.ca**.

Join us as we share our passion for photography – visit our flickr® group at **www.flickr.com/groups/photonewsgallery/** where you can sign up to exchange ideas and display your favourite photographs – it's fun, it's free, and it's a friendly environment for photographers of all ages and skill levels.

The photo pool at our flickr® group will also be used to select images for our Reader's Gallery – so take a look, sign in, post a few of your favourite photos, and enjoy our interactive photographic adventures!

Sedona

NEW!

Available in 3 colours

Black   Khaki Green   Blue

Sedona Series Camera Bags

Inspired by the outdoors, the Sedona Series is made from durable, weather resistant materials. Its customizable interior offers the perfect fit for any setup. A large quick access enables fast, secure removal of your gear. These bags also boast a tripod or monopod/walking stick holding system along with a stowed rain cover, providing quick protection should the weather turn foul. Sedona comes equipped with two lower front straps to hold larger accessories such as sleeping bags or jackets. With additional features like a hydration-ready holding system and built-in lifesaving emergency whistle, the Sedona Series is the perfect bag for any outdoor enthusiast.

Sedona 51

Inside Dimension: (L x W x D) 260x 160x 260 mm
Outside Dimension: (L x W x D) 320x 225x 525 mm
Max Load: 14.8kg / 32.62 lbs | Weight: 1.32kg / 2.91 lbs

Main Compartment

13"